

Tapestries,  
Textiles  
and Embroideries

A Loan Exhibition

:: :: :: given by :: :: ::

The National Society  
of the Fine Arts

:: :: :: in the :: :: ::

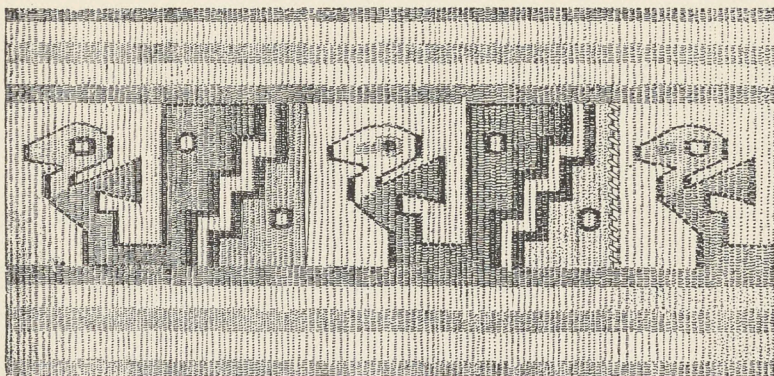
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PERUVIAN TAPESTRY.

## Tapestries.

### A Brief History.

#### Preface.

This Committee present the following brief history of tapestries, the data for which has been taken by permission of the publishers, Messrs. G. P. Putnam's Sons, from the "History of Tapestry from the Earliest Times until the Present Day, by Mr. W. G. Thomson," the phraseology being either in the exact words of the author or so modified as to suit our requirements.

The new impulse given to the study and cultivation of the Applied Arts is one of the most hopeful signs of the present times for the future of Art. The keen and growing interest in Tapestries, and the fact that they constitute the Art Collector's most precious acquisitions, makes them a subject of universal interest. It appeals to the poetic, artistic, historical, archæological and romantic elements in our nature. Few are the masterpieces of literature that



do not refer to tapestries. They are mentioned in the Bible, the Homeric Epic and many other classics, the Sagas of the Northern lands, and the Romances of the mediæval and modern writers. At the present time Tapestries are prized for their æsthetic qualities, and but seldom are they found fulfilling their original purpose as a useful article of furniture suspended a few feet from the wall.

The records of Tapestry weaving provide many facts that throw curious and significant sidelights on history. Great national events have been commemorated by woven representations; for example, the Defeat of the Armada, or the Victories of the Duke of Marlborough. The most astute Sovereigns and Princes often paved the way to negotiations and treaties by bestowing a gift of costly hangings to render complaisant the mind of the recipient. Recently the President of the French Republic, in the name of the nation, sent a wedding gift of a Gobelins Tapestry to the daughter of the President of the United States of America. Further, the Gothic Tapestries are invaluable historical evidence of the costume, architecture, furniture, etc., in use at the time when they were designed.

As a part of the artistic education the study of Tapestry is most important. The panels are full of suggestions to designers in all branches of the Applied Arts. The decorative value of the figure compositions has long been appreciated, and many eminent artists have sought inspiration from the older school of Gothic Tapestries. The Cartoons of Raphael, those inexhaustible lessons in the composition of line and mass, were from the first destined to be woven in Tapestry, and his pupils were quick to follow the precedent of the master in providing designs for the material.

### **Tapestry Weaving.**

The art of weaving is one of the great Arts which Nature by means of instinct or by inculcation of the imitative faculty has taught Mankind.

Savage races, only a step above the brute creation, have practised



it from time immemorable, and the most cultured nations have vied with each other in its exercise.

Simple shuttlework represents the craft in an elementary form: in tapestry weaving it is more advanced in development. In both processes there are only two elements employed—the warp and woof, the upright and horizontal threads which generally cross each other at right angles. The difference is, that whereas in a piece of shuttle-woven material, in its simplest form, the vertical and horizontal threads are equally apparent, in tapestry weaving the weft or horizontal thread completely envelops and conceals the warp or vertical threads. Two kinds of looms are used in the weaving of tapestries, “haute-lisse” or high loom in which the warp stands vertical, and “basse-lisse” or low loom in which the warp is placed horizontally. In the former the warp threads are manipulated with the hand and in the latter by the feet with pedals. The cartoon used by a haute-lisse weaver is placed on the wall behind them and literally interpreted, while for a basse-lisse weaver it is placed under the warp threads and somewhat blindly copied.

In weaving textiles the shuttle traverses the whole length of the loom between all the chain or warp threads at each pass without enveloping them, and it requires but one pass to make a point.

Embroidery is needlework applied to an already existing foundation: the whole consists of two materials. Tapestry is woven, and forms one material.

### Pre-Christian Tapestries.

Egypt is the land of records of antique times, and in Egypt the first indications of this kind are found. In the hypogeum at Beni-Hassan, built about 3000 years before Christ, there is depicted on the wall a tapestry loom, and two women are represented at weaving upon it. The loom is extremely simple, but it has some of the essential parts of the modern high warp tapestry loom. There is an illustration of a later kind of loom in a painting at Thebes, B. C. 1600.



The people of Israel when they wandered through the desert in preparation for the Land of Promise did not forget an art so familiar to them in their former home. We may infer that their method of weaving was identical with the Egyptian, and that upon looms similar to those pictured in Egyptian art the ten curtains of the tabernacle were woven, as set forth in Exodus XXVI.

Tapestries were made and much prized by the ancient Greeks. The Parthenon, according to one of the most eminent authorities (M. de Ronchaud), was furnished with them. In Greece they were woven of various substances and textures, according to the purpose to which they were to be applied.

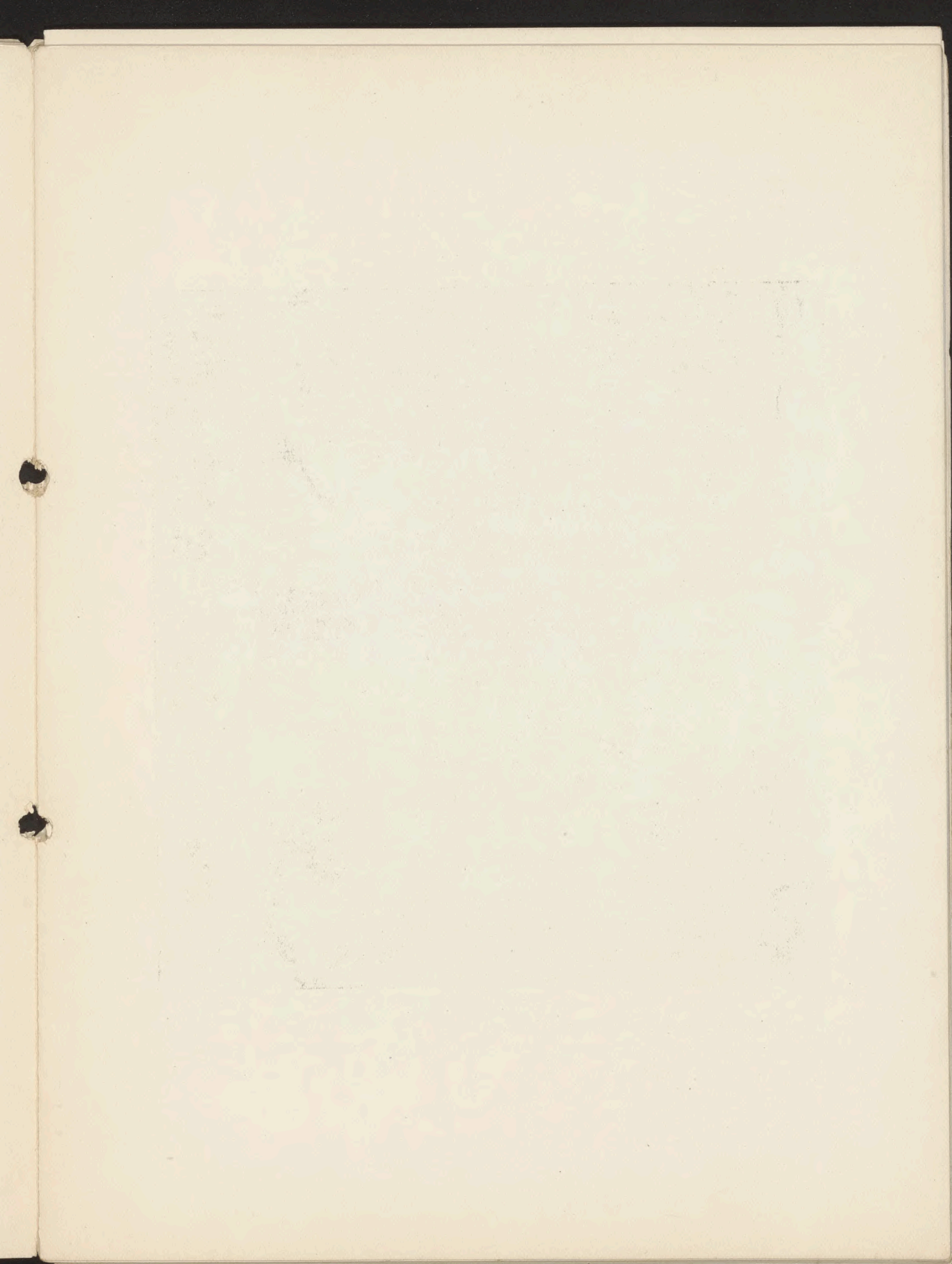
The Homeric poems have exquisite descriptions of this favorite employment of Greek womanhood. It was their custom to use the finest weavings and embroideries at the obsequies of the honored dead for whom these wrappings were woven (while the beloved was yet alive) by a near relation.

Babylon, famous for its embroideries and weavings, covered its walls upon occasion with the richest materials. Pliny tells us how some of the tapestries made there were sold in Rome in the last years of the Republic for a sum equal to £460 of our money, and two hundred years afterwards Nero bought the set for no less than £16,000.

### **Tapestries—Christian Era to the 12th Century.**

The remains of textile fabrics in tapestries found in Egypt make it possible to ascertain the nature of the material, style and development of ornamentation, the purposes for which it was utilized and to some extent the popularity to which it attained from the beginning of the Christian Era until the twelfth century. The Egyptians were the most skillful weavers in ancient times and to their lineal descendants, the Copts, the practice of the craft became almost an hereditary instinct. They wove the garments of their Persian and Greek Conquerors: they did the same for their Roman masters, adopting a national style, so there is little recognizable









WOMAN NURSING A CHILD.

Loaned by Mr. Larz Anderson.



Egyptian in the design of their weavings. During the last Christian period a characteristic Coptic style took its place, a style in which natural forms were outraged, palliated by the coloring and fine texture. While the Coptic tapestry weaving is very similar to mediæval or fine modern work in appearance, the texture is usually finer than that met with in most of the mediæval tapestries; frequently the fineness of texture is unrivalled.

During the Christian period in Egypt, beginning with the conversion of Constantine, the fifth century Christian symbols were found woven in garments, but it was rare. The Persian influence in the seventh century produced great changes in tapestries. From the early times, Mahommedan art seemed to set at defiance the commandment against the imitation of natural things in the use of silk in articles of dress. The penalty for imitating natural objects was visited upon the maker and not upon the user. The faithful permitted themselves to acquire unholy things provide they were made by the infidel. It is most probable, therefore, that the Copts were the weavers of the magnificent robes of Saracenic pattern, fragments of which are plentiful in some Egyptian cemeteries.

In Coptic work under Græco-Roman influences the craftsmanship is perfect, the drawing is bold and correct, the colors somewhat limited but harmonious, while the design is excellent. In the early Christian period the drawing and design become debased, while the color is gorgeous. Under Mahommedan influence, the work shows exquisite appreciation of color, drawing, and decorative effect. It consists largely of bands or strips, daintily minute, with or without lettering, sometimes with mock Arabic inscriptions, and occasionally a strapwork pattern. Perfect in color, gossamer-like in its silken and linen texture of exquisite fineness, need we wonder that in the twelfth and thirteenth centuries specimens of it brought westward were attributed to the powers of enchanters and fairies?

From early times the inhabitants of western Europe were renowned for their woven fabrics. The red saies of the Galic tribe



of Atrebatum were in great demand in Rome. There are reports of workshops or colleges of industry in Marseilles and other towns in the South of France as early as the fifth century. The vanquished Saracen prisoners, about 700 A. D., scattered in parts of Europe, settled down to practice and teach the art of tapestry weaving which since then has been continuously carried on. Another tradition connects the middle-aged weavers of Arras with the ancient Gauls of the tribes of Atrebates. In the ninth century, the weavers formed a colony at Arras where they remained for successive centuries. All records bear witness that during the middle ages the practice of weaving and embroidering was almost universal in the monasteries, the monks finding in it an unfailing source of pleasant occupation and profit. Taught probably by the Sisters of the Convent, the lady of the castle with her maidens passed the time in embroidering the scenes from Holy Writ, and the art extended through Europe.

### Thirteenth to Fifteenth Century Tapestries.

The earliest document regarding the high warp loom tapestries of Arras is dated in 1313, and it is supposed the method of weaving was well known in Flanders and the North of France before that time, as the art could not have advanced to its high state of perfection without long experience. All the countries imported tapestries during this period from France or Flanders. The two earliest tapestries of Arras workmanship in existence belong to the Cathedral of Tournai made in the atelier of Pierre Fera in Arras in the year 1404. The weaving of tapestries in Arras declined from 1450 to 1467. The crowning disaster was the capture of the town by Louis XI of France in 1477, and in 1479 he ordered all the men, women and children in Arras to betake themselves to certain towns, and published a mandate throughout France commanding the magistrates of each large town to supply a certain number of its inhabitants to become citizens in the deserted town. The name of Arras was changed to Franchise. The fall



of Arras in 1477 marks the end of the first period of European tapestry.

Comparatively few towns of Flanders show evidence of an organized output, while records of a single workshop are common in the latter half of the century when the popularity of Arras had waned. Valenciennes and Lille were in the fourteenth century centers of some importance and maintained their position in the fifteenth. The position of Bruges in the fifteenth century was most noted for its commerce in tapestries, although magnificent tapestries of religious subjects were executed in the fifteenth century and the beginning of the sixteenth century in this city. The school of painters congregated at Bruges, the Van Eycks, Rogier Van der Weyden, Memlinc, Thierry, and others, cast an influence over the designs for tapestry that lasted until the genius of Raphael thrust out every style but the Raphaelesque. The Flemish town of Tournai was the only one in the fifteenth century that had a reputation comparable to that of Arras. There were many weavers of tapestry of Antwerp in the fifteenth century but little record of their work remains. While it is asserted that workshops existed in Brussels in the fourteenth century, there is no clear evidence to support the statement. A corporation was organized in 1451, being modeled on the corporations of Arras. The manufacturing at Brussels had attained great importance in the middle of the fifteenth century. While tapestry weaving seems to have declined during the fifteenth century, there were a few weavers in Paris, Rheims and Amiens.

The fifteenth century marks the beginning of the tapestry manufacture in Italy. The principal noblemen and the town authorities in some parts of Italy invited and offered subsidies to foreign weavers who would ply their calling in that country, but no examples of tapestries made in Italy in the fifteenth century are known to exist.

There were weaving establishments in Mantua, Florence, Perugia, Urbino and Milan in the middle of the century.

Large numbers of the tapestries used in England during the



fifteenth century were purchased abroad, principally from Arras, but there are fragments of a few fine examples made in England during this period.

### Sixteenth Century Tapestries.

In the sixteenth century the workshops of Flanders eclipsed all competitors in the weaving of tapestries. Arras had ceased to produce, but the output from Bruges, Tournai and Brussels, was enormous. In the year 1528, the Flemish weavers adopted a certain mark to distinguish their productions and in 1544 the practice became universal throughout the Low Countries, but from 1480 to 1528 there was a large quantity of existing tapestries of uncertain origin. Some years ago the general tendency was to attribute most of these tapestries to Brussels; but at the present day the growing knowledge of the lesser centers of manufacture has led to a more discriminating classification. The most significant evidence of the superiority of the craftsmen in Brussels is that the designs of the greatest artist of his time were entrusted to weavers of that town to be reproduced in tapestry. Pope Leo X commissioned Raphael to design a set of ten cartoons, titled the Acts of the Apostles, to be woven in gold, silver, the finest silks and wools. They varied in length, but the majority were about 42 feet long by 15 feet high. The cartoons were finished in 1515 and the Pope selected Peter Van Aelst a master weaver, as being most fit to translate the works of the master into tapestry.

When the tapestry weaving was at its height in Brussels, about 1500, methods were introduced to quicken and cheapen production, such as coloring portions of the tapestry by liquid dyes after the tapestry was woven by giving the weaving portions of the same tapestry to different parties and then joining them together by clever bits of needlework. The deterioration was so marked that stringent laws were passed in Brussels and Charles the Vth in 1544 formulated similar laws to govern the industry in the Low Countries. Under these laws, no tapestries of a certain size



were to be made except under the regulations of a corporation of tapestry-weavers. All tapestries woven in Brussels and the Low Countries had a certain mark as well as the names by which they could be identified. While these laws checked the abuses, they materially affected the commercial prosperity of the tapestry industry, the workers having been demoralized by cheapening methods. At this period, the low or "basse" loom made its appearance as it allowed quicker results. This haste was the ruin of the finer work in Brussels. Designs deteriorated after the days of Raphael. The religious persecutions and strife led to the emigration of the weavers and completed the destruction of tapestry making in the Low Countries.

England, France and Germany were open to receive the emigrants. About this period, many tapestry weavers emigrated from Brussels to the workshops in Antwerp. Antwerp became one of the central markets for tapestries as well as a place for weaving.

At the beginning of the sixteenth century, the manufacture of tapestries in Italy was in a state of collapse brought about by the long civil wars. The industries underwent a splendid rejuvenation when peace was finally established. The artists of Italy had almost a monopoly of the designing of tapestries woven in Flanders. The Italian workshops were generally conducted upon different lines from those in Flanders. Wealthy noblemen set up establishments of Flemish workers and were responsible for their maintenance. Under these conditions, high success was attained in the manufactories at Florence and Ferrara. Ferrara was renowned for its tapestries executed in the fifteenth century under the patronage of d'Este. For the house of d'Este, the weavers of Ferrara made many hangings depicting the towns belonging to the house of d'Este. While the Ferrara manufactory was shortlived and came to an end with the century, the manufactory of Florence became the most famous in the history of tapestry weaving in Italy. It began by contract with two Flemish weavers, John Rost or Rostel who came from Brussels, and Nicholas Karcher of Ferrara.



Many of the Flemish refugees from the religious persecutions fled to Germany to ply their calling in peace, but definite information as to the establishment of workshops is rare.

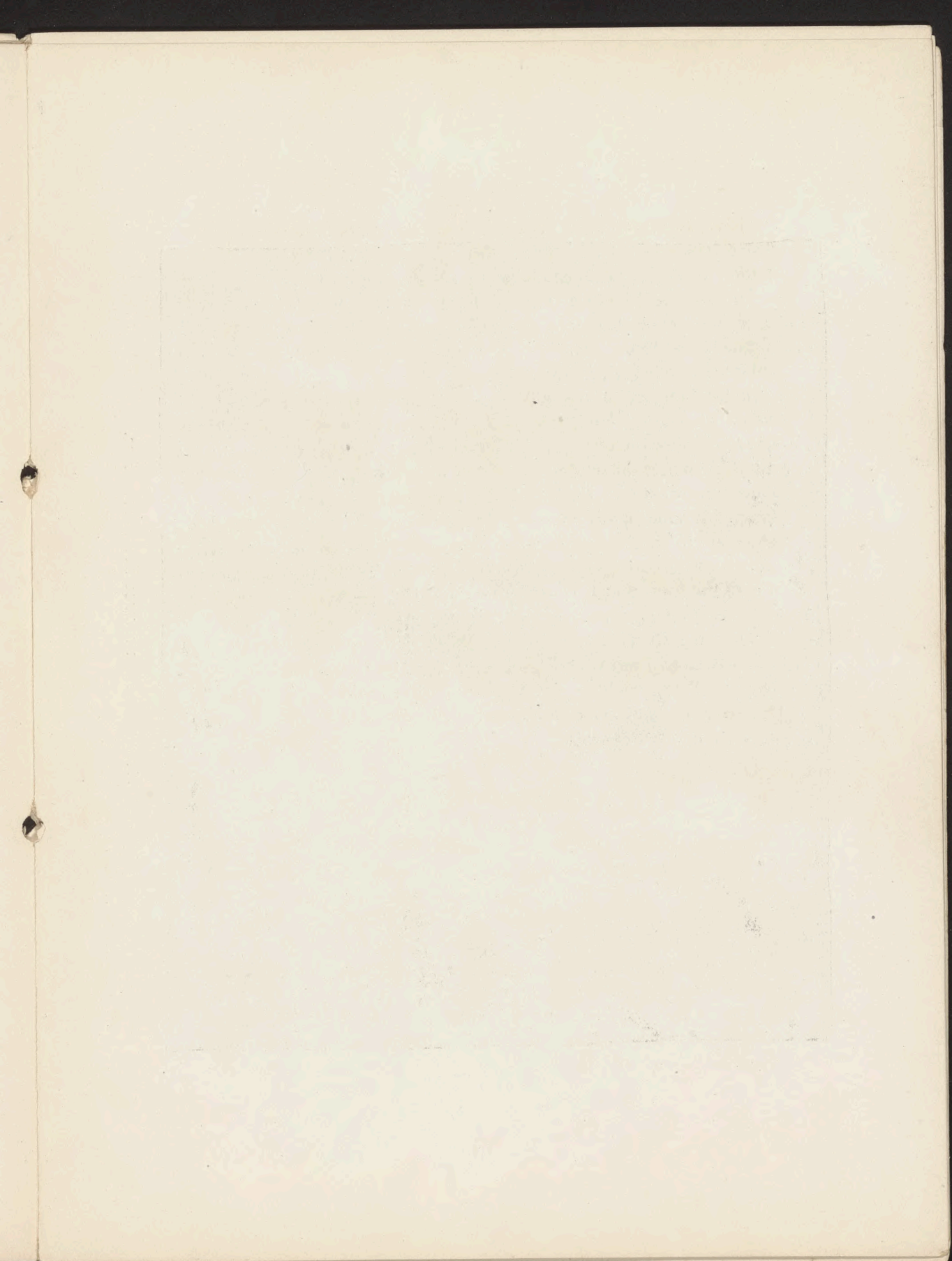
The middle of the sixteenth century witnessed the establishment of a royal manufactory of tapestries in Sweden in the reign of Gustavus Vasa. The weavers were mostly of foreign origin but native apprentices were taken.

In England the Kings and wealthy Lords seem to have had a mania for buying foreign or native tapestries. Among the many splendid collections, few specimens were of English workmanship, although important references are made to English tapestry weavers about the middle of the century. The records of the Cathedrals show that some of the monks practiced the craft, and the religious persecutions in the Netherlands about the middle of the sixteenth century were potent factors which caused an extensive emigration of artisans from that part of Europe, many of whom chose England as an asylum or a place of permanent abode. About the middle of the sixteenth century, there was established in England a tapestry workshop under native direction due to the initiative of one Englishman, William Sheldon of Weston, who commissioned Richard Hyckes to go to the Low Countries for the purpose of studying the craft of tapestry weaving.

### Seventeenth Century Tapestries.

The seventeenth century is a memorable period in the history of tapestry weaving and its beginning was marked by the installation of royal ateliers in Paris at the instance of Henry IV, the establishment of the royal manufactory at Mortlake in England, and the Gobelins manufactory was organized in Paris. About 1619, King James laid a project of establishing a manufactory of tapestry before a commission. On August 23, 1619, a letter was sent by Chamberlain to Carleton to the effect that Sir Francis Crane had received the "making" of three baronets, to aid his project for the manufacture of tapestry.









MOSES AND AARON INSTITUTING THE FEAST OF THE PASSOVER.

Loaned by Mr. Charles M. Ffoulke.



The workshops at Mortlake were soon ready. Tapestry weavers were imported—many of the best tapestry weavers from the Low Countries. The manufactory commenced under brilliant auspices. The King and wealthy nobles took a great interest in its progress. The next ten years formed a golden period in the history of the Mortlake Manufactory. There was no rival; the Gobelins were not yet thought of and the Parisian workshops lacked the combination which was essential to successfully compete with an organization like that of, Mortlake. The designs of the English workshop were the best in use at the period—Raphael's designs. Rubens supplied the weavers with the Story of Achilles in six tapestries, while Van Dyke designed borders for the Raphael cartoons. Clein was the official designer and draughtsman to the manufactory. Francis Clein continued to act as Director for the Mortlake workshops during the Commonwealth period. The prosperity of Mortlake declined in the Reign of Charles II, and the history of the manufactory under the restored Monarchy is somewhat fragmentary. This manufactory practically ended about 1700. The great success of the Mortlake manufactory has to some extent thrown other English weaving establishments of the seventeenth century into insignificance, and it is extremely difficult to obtain satisfactory data concerning them during this period.

During the seventeenth century the manufacture in the Low Countries deteriorated. Despite the constant emigration, many of the operatives remained in the country, but the methods employed by the craft were unworthy of its traditions. Cheapness, haste and excessive production were responsible for the decay of the industry in Brussels. Tapestry became less delicate in color and the prevailing tones were generally brown. The Parisian jury of 1718 reported that "Since the formation of the Gobelins, Brussels had adopted a sombre and brown style for the flesh-colors and has frequently employed bad dyes."

The seventeenth century witnessed a great revival of the craft of tapestry making in France. The work in France did not please Henry IV, and he introduced a new manufactory, contracting



with Marc Comans and Francois de la Planche to transfer their establishments to Paris in the year 1607. The contract bestowed upon them titles of nobility.

The King states: "We have resolved to establish in our town of Paris and other towns in the kingdom a manufactory of tapestries." The weavers were given exclusive right to manufacture tapestries by their method. The King promised to provide them and their workmen with free workshops and lodgings in any French town wherein they might set up their industry. Foreigners were to be treated as naturalized and received the rights of citizenship free of taxation and other burdens. Protection was provided by the prohibition of the importation of foreign-made tapestries under the penalties of confiscation and a fine equal to the value of the article seized. Further, the contractors received an annual pension of 1,500 livres each, with a preliminary allowance of 100,000 livres to cover initial expenses.

He leased the grounds belonging to Jehan Gobelin, the celebrated Flemish dyer on the Bievre.

Many noted tapestries were woven during this period, among them "Coriolanus," "Constantine The Great," and "Rinaldo and Armida."

While Henri IV was unable to carry out fully his idea of combining the different Parisian workshops, the scheme was accomplished by his successor, Louis XIV, in 1662. The support that Henri failed to secure from his ministers was enthusiastically rendered to Louis by the wise Colbert.

A family of dyers of the name of Gobelin settled in Paris in the beginning of the fifteenth century. Their descendants occupied the Hotel de Gobelins in 1662 when King Louis purchased the hotel formally leased by Henry VI for the nucleus of his great manufactory, not of tapestries alone but of nearly every applied and fine art. The superintendent was Colbert, and the professional director was Charles le Brun, a person skillful and intelligent in the art of painting, to make designs for tapestry, sculpture and other works, to see that they were correctly rendered, and to direct and overlook all the workmen employed.



The artistic strength of the staff of the Gobelins was extraordinary. The organization of the weaving staff was on the basis of payment by contract for work, and not of steady individual salaries to the workmen. Jean Jans, a weaver of Flemish origin, was in charge of the largest workshop. He came to Paris in 1654 and his work commanded a higher price than similar productions of others. These workshops employed the high warp loom method of manufacture. For twenty-eight years the manufactory of the Gobelins earned unqualified and well-merited success. About 1690, the unsuccessful and costly wars completely impoverished the treasury, to such an extent that many of the works of art were destroyed for the value of the precious metals they contained. So the Gobelins that cost a huge sum annually had to be sacrificed and the manufactory was temporarily closed in 1694. In 1697 the Gobelins again opened its doors.

### **Eighteenth Century Tapestries.**

The early years of the eighteenth century in the history of the Gobelins were marked by the monotonous repetition of hangings from old cartoons, and new designs were few. In 1735 Robert de la Cotte, the director, was succeeded by his son Robert. The necessity for new ideas was recognized at once, the school of drawing was re-established, and new cartoons were purchased from eminent artists. The Gobelins in 1750 was again in a most prosperous condition. Designs by the leading artists of the time had a marked influence upon the technique of weaving. Hitherto the craftsmen had used a color scheme of their own, partly traditional and formal. The new models were full of subtle color and delicate grey tones, and the application of the fine, bold, decorative color schemes of Le Brun and his school when applied to the new designs resulted in utter failure. The struggle between the workmen and the painters became acute, but ended some years later in the submission of the weavers. Then the tapestries of Gobelins became merely woven pictures, exact and lifeless copies



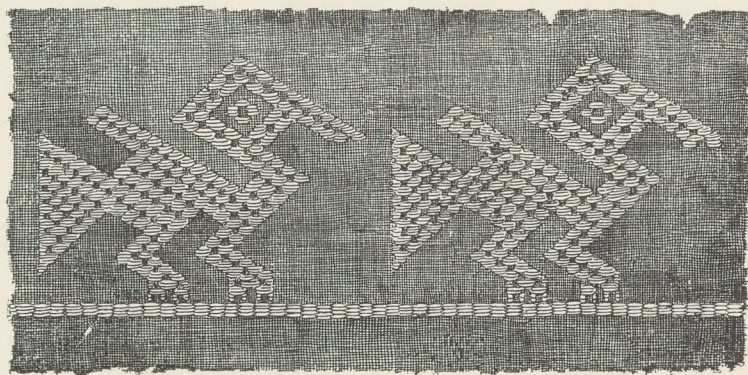
of the originals. The number of tints, thanks to the able chemist Maquer, became multitudinous, but were far from permanent.

In 1755, Francois Boucher was appointed inspector to the Gobelins. His style of painting excellently adapted itself to the altered aims of tapestry manufacture. Disfigured as they are by the unequal fading of the dyes, it is impossible not to admire some of the tapestries woven from his designs. In 1790, new methods were adopted and the workmen were paid fixed salaries. Although the weavers were poorly paid during the Republican government, the Gobelins passed safely through the crisis.

The Medici manufactory in Italy continued busily engaged in the production of landscape tapestry, occasionally reproducing figure subjects. The Florentine manufactory came to an end in 1737 when the director and many of the weavers went to Naples, and this manufactory lasted until the French conquest in 1799. The manufacture of tapestry in Rome was begun in 1710 at the instance of Pope Clement XI. He engaged Jean Simonet of Paris. From this modest beginning the undertaking reached great proportions.

In the eighteenth century, the industry in Brussels suffered total extinction. The manufactory in Munich was begun about 1718, but the works produced, although ambitious, were unsatisfactory in execution.

Peter the Great of Russia founded a manufactory of tapestries in St. Petersburg in 1716, by procuring workmen from the Gobelins and from Flanders. The works in England kept up during the eighteenth century, the most noted manufactory being that of Fulham.



PERUVIAN FRAGMENT.



## Models of Tapestry Looms in the Hemicycle.

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Loaned by Mr. Charles M. Ffoulke.

### No. 1.

Miniature Model of the High Warp Looms now in use at the National Gobelines Ateliers in Paris. This Model was made at the Gobelines and presented Mr. Ffoulke by the Director-General, Jules Guiffrey.

### No. 2.

Miniature Model of the Low Warp Looms of Vancanson patent, now in use at the National Beauvais Ateliers in France. This invention is of great importance as it enables the weaver to raise the horizontal loom to an upright position and take an occasional view of his work, whereas with the old loom he could not examine his work, until it was completed, when it was too late to make any improvements. This Model was made at the Beauvais and presented to Mr. Ffoulke by the Director-General of the Gobelines, Jules Guiffrey.

### No. 3.

Miniature Model of the Repairing Looms now in use at the National Gobelines Ateliers in Paris. This Model was made at the Gobelines and presented to Mr. Ffoulke by the Director-General, Jules Guiffrey.



## List of Tapestries in the Sculpture Hall.

### 1. Nysa Given in Marriage to Mopsus.

Size 9 feet 3 inches by 7 feet 4 inches.

Loaned by Mrs. Theodore Roosevelt.

This Flemish Tapestry of the seventeenth century shows three figures in the foreground varying in tone from a yellowish to a reddish-brown with mansion and hills in the background in which a greenish blue is the dominant color. Across the top is a band of red on which is an inscription bearing a text from Virgil's VIII Eclogue. The following translation of this inscription has been made by Mr. A. Hamilton Bryce, LL. D., F. R. S. E.:

"Nysa is given in marriage to Mopsus! What may not we lovers expect? Griffins now shall mate with horses and in the succeeding age the timorous does shall come to drink with dogs. Begin with me, my flute, Mænalian strains. Neopsus, cut fresh nuptial torches: for a wife is on the point of being brought home."

### 2. The Meeting of Anthony and Cleopatra at the River Cydnus.

Height 16 feet 10 inches, width 13 feet 6 inches.

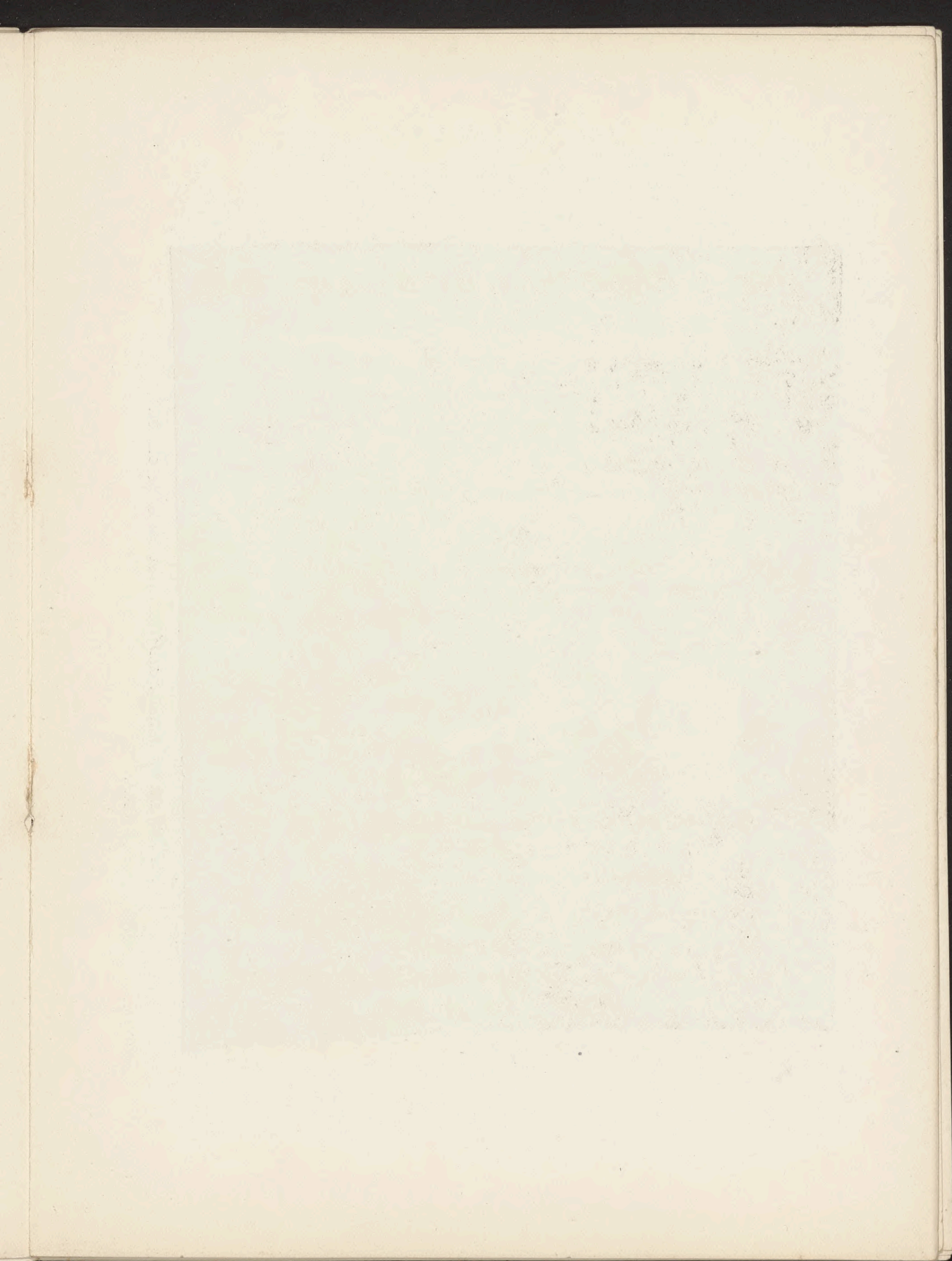
### 3. Cleopatra Dissolving a Pearl in Honor of Anthony.

Height 13 feet 6 inches, width 13 feet.

Loaned Through Sir Caspar Purdon Clarke by the Metropolitan Museum of Art, New York.

These tapestries from the Coles Collection are signed by Jean









THE MEETING OF ANTHONY AND CLEOPATRA ON RIVER CYDNUS.

Loaned by the Metropolitan Museum, New York.



van Leefdale, who was a Flemish weaver of great celebrity. They were woven in Flanders about the middle of the seventeenth century and are enriched with gold and silver threads.

**Four Gobelin Tapestries: 4, Earth; 5, Air; 6, Fire; 7, Water.**

Height 6 feet 6 inches, width 10 feet.

loaned by Hon. W. A. Clark.

These tapestries were woven at the Gobelins Atelier between 1662 and 1670 after cartoons by Audrain. There is a figure of Jupiter with a thunderbolt in his hand in the center of the tapestry representing Fire; a figure of Neptune in the tapestry representing Water; Ceres in the one representing the Earth; and Juno in the one representing the Air. The fields of the panels are in rose du Barry. These tapestries belonged at one time to Madam du Barry and were purchased by the present owner from a famous private collection in Paris.

**H. "Diana Stringing Her Bow."**

Height 13 feet 6 inches, width 10 feet 11 inches.

**I. Woman Nursing a Child."**

Height 13 feet 7 inches, width 13 feet.

loaned by Mr. Lars Anderson.

These tapestries are two of a series of seven which was woven in Brussels about the year 1585 in the Ateliers of Jacques Guebles and Jean Raes, who were among the most celebrated master-weavers of their time, and presented by Louis XIII of France to Cardinal Francois Barberini, then legate at the French Court. All of the tapestries in this series are signed both by the master-weavers and by the artists collaborating in their production, which is so unusual that it leads to the supposition that extraordinary circumstances surrounded their creation. The character of the sub-



jects indicates that they were intended to represent episodes in the life of an ancestor of Louis XIII. The entire series was bought in the Barberini Palace and only procured by the powerful friends and connections of the Princesses Barberini. All were examined by experts appointed by the Italian Minister of Public Instruction, taxed as antique works of art, and had official seals affixed. They are wonderfully well preserved; their colors have not been retouched or renewed, and they have not undergone any alteration. They are, in fact, exactly as they were when delivered from the weavers' ateliers.

#### 10. Triumphal Procession.

David Carrying the Head of Goliath upon the Sword of the  
Latter—is Followed by King Saul and his  
Suite on Horseback.

Height 13 feet 9 inches, width 22 feet 1 inch.

Loaned by Mr. Charles M. Ffoulke.

This tapestry was woven in Flanders near the close of the fifteenth century about the dawn of the sixteenth century. It was not until 1528 that the master-weavers wove their monograms in the galons of their tapestries. Prior to that date, they wove symbols to represent their names. This tapestry being signed by a symbol which appears in the bottom galon on the right hand side proves that it was woven prior to 1528. This tapestry, which originally formed a part of the renowned Barberini Collection, was exhibited for three months at the great exhibition of tapestries held in Brussels in the summer of 1904. The imagery power, feeling and dignity of the tapestry makes it certain that the cartoonist was one of Germany's great masters, who had visited Italy and there imbibed ideas which the Flemish art-weavers translated into warp and woof, as the exigencies of the loom demanded, with such marvellous skill and talents that they became



the recognized authors of this wonderful creation. The borders, as is usual in fifteenth century tapestries, are comparatively narrow, and are composed of flowers, fruits, and leaves apparently tied with red and blue ribbons to a baton. In the top border are two shields, with the white lilies of France upon a yellow ground.

11. *Moses and Aaron instituting the Feast of the Passover.*

Height 14 feet 1 inch, width 17 feet 3 inches.

12. *Moses and Zipporah tending the Lambs of Jethro's Flock.*

Height 13 feet 10 inches, width 12 feet 2 inches.

Loaned by Mr. Charles M. Ffoulke.

These tapestries were woven in Flanders during the first half of the sixteenth century when the Flemish weavers surpassed all others in the excellence and magnificence of their warp and woof productions. The monogram of the master-weaver, Peter Van Aelst, who wove the Acts of the Apostles for Leo X from Raphael's Cartoons, under whom this series was woven, appears in the right hand upright galon of some as does also the Flemish mark of Brussels in Brabant in the left hand bottom galon. This mark consists of two B's with a shield between them. These marks were guaranteed by the edict of Charles V who commanded that any weaver who used this mark improperly should lose his right hand. The character of the work shows that the master-weavers at this period were not willing to abandon all the traditions of the Gothic period and adopt without reservation the dawning glories of the renaissance. The nobility and dignity of the principal figures in these tapestries, the sobriety and majesty of their attitudes and gestures, and the expressiveness of their features practically prove that the author of the cartoons was one of Italy's greatest masters. In the top borders of this series are groups or bunches of flowers, fruits and leaves attached at intervals with ribbons



to a rope of laurel leaves, while in the center of the bottom borders there are various animated objects, allegorical figures on the corners. In the top of each lateral border is a female figure and between the above mentioned motives in the lateral and bottom borders are rich and beautiful bouquets of flowers, fruits and leaves.

### 13. Flemish Renaissance Tapestry.

Height 11 feet 3 inches, width 6 feet 1 inch.

Loaned by Mr. Charles M. Foulke.

This tapestry is purely decorative; there is no continued story but an abundance of landscape scenes filled with animated nature. This tapestry is almost entirely of silk and was woven in Flanders during the third quarter of the sixteenth century. The colors are exquisitely soft and harmonious. The dominant tone is a delicate yellow into which the light blues and greens dissolve with exquisite harmony. This tapestry is one of a series which bears the mark of Brussels Brabant, and the monogram of John Laurent Guebels who was one of the most celebrated chefs d'atelier in Flanders during the period when the rich and great competed for her tapestries at their weight in gold. The borders are a study in Natural History for they contain birds, including the ostrich and flamingo, fish, rabbits, hares, goats, dogs, donkeys, giraffes, etc.

### 14. Jupiter and Juno Witnessing the Marriage of Cupid and Psyche.

Height 11 feet 8 inches, width 8 feet 6 inches.

### 15. Venus attended by Sea Nymphs, Dolphins, etc.

Height 11 feet 8 inches, width 8 feet 6 inches.

Loaned by Mr. Charles M. Foulke.

These tapestries were woven in France at the latter part of the



regin of Louis XIV. Both bear a mark which is unique and original. This mark consists of two capital B's with the lily of France between them. The tapestries are remarkable for the fineness of their warp and woof threads, for the exquisite tones in which the sea and sky were woven, for the entertaining character of their composition, for their surprising perspective results, for the picturesque semi-modern costumes worn by their gods and goddesses, and for their delightfully decorative effects in general.

#### 16. Tapestry from Ferrara, Italy.

Size 11 feet by 12 feet 4 inches.

Loaned by Miss Tuckerman.

This tapestry is finely woven in silk and wool, representing a part of the Villa d'Este on the side of the great fountain; numerous youthful figures occupied in country labors, in the foreground a cavalier greeting a maiden, wide border, highly decorated with gods and goddesses, groups of tritons and nereids, mingled with vases of flowers, and cariatidæ; purchased from the Castellani sale. This tapestry bears every evidence of having been executed under the patronage of the House of d'Este at Ferrara, Italy.

#### 17. "Rinaldo in the Garden of Armida."

Height 9 feet 3 inches, width 10 feet 2 inches.

Loaned by Mr. Charles M. Foulke.

This panel was woven in the Royal Atelier at Beauvais under Andre-Charlemagne Charron during the reign of Louis XV. The fleur-de-lis of France, the letters A. C. C., and the word Beauvais woven in the right hand part of the bottom galon attest to this fact.

Rinaldo was a paladin in command of the Italian contingent



which joined the crusade under Godfrey de Bouillon for the recovery of the Holy Land.

Armida was a Saracen sorceress of great beauty who aimed, by enthralling Rinaldo in her toils, to deprive the Crusaders of his prowess in their battles. The scene is laid in the garden of her palace, built by enchantment on the Island of Teneriffe; Carlo and Ubaldo have just arrived to bring Rinaldo back to the Crusader's camp.

18. "Search for the Hidden Treasure."

19. "Apollo and the Six Muses."

Loaned by Mr. Charles M. Foulke.

Probably woven earlier and farther west than No. 17, possibly at Malines. One contains both gold and silver thread and both are fine specimens of weaving. The latter was evidently woven by men who emigrated to France from Flanders as it shows the influence of Flemish tradition.

20. Alexander Taming Bucephalus.

Height 11 ft. 6 inches, varying in width from 10 ft. 3 inches to 17 ft. 6 inches.

21. The Coronation of Alexander.

22. Alexander before the High Priest of the Jews.

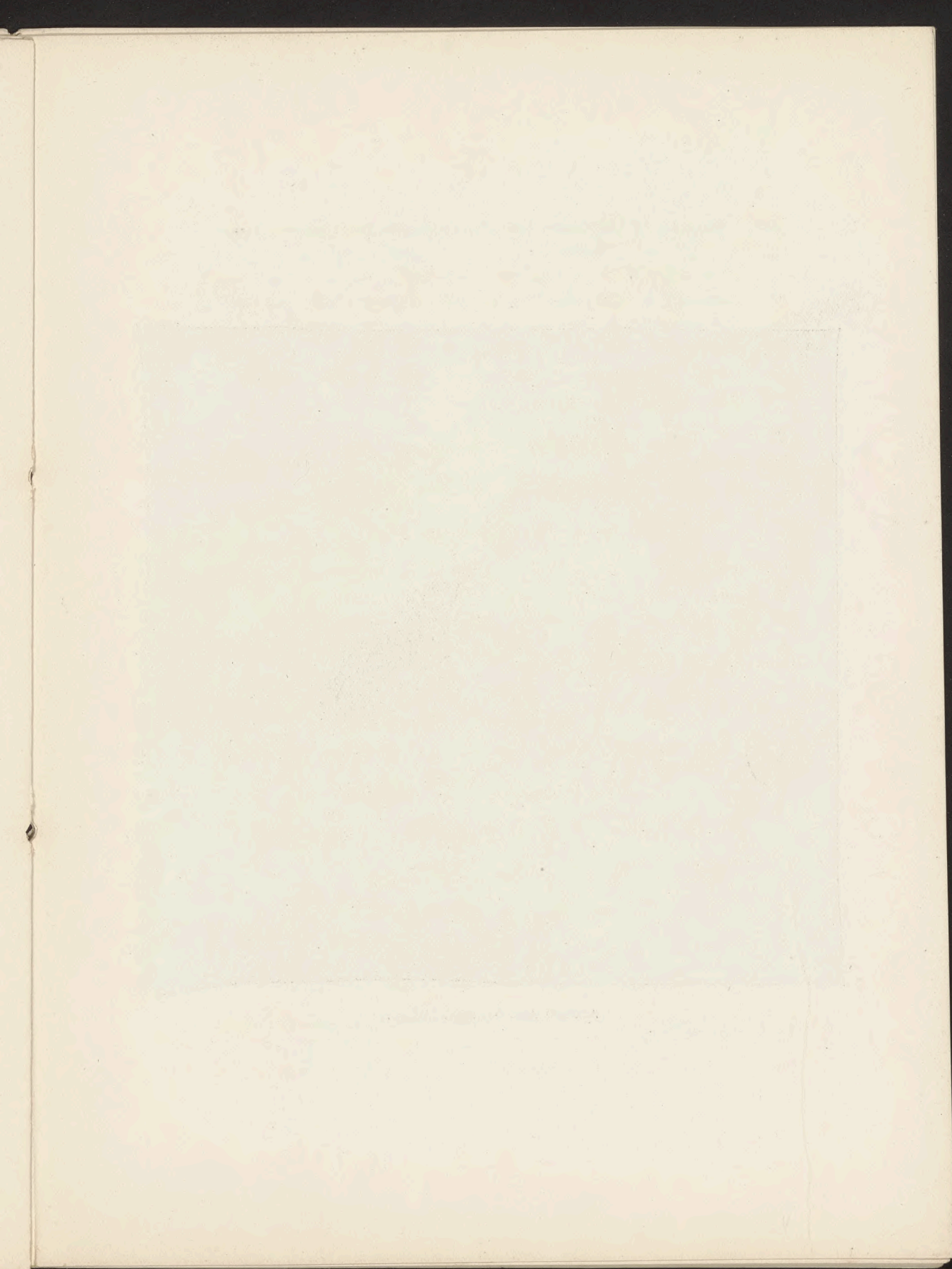
23. Alexander and Roxana.

24. Funeral of Clitus.

Loaned by Mr. Seymour E. Locke.

These five tapestries, purchased forty years ago by W. C. Prime, late Vice-President Metropolitan Museum, represent scenes in the life of Alexander the Great, woven in the first part of the sixteenth century by the famous merchant-weaver, Peter Van Aelst, who, as has









APOLLO AND THE SIX MUSES.

Loaned by Charles M. Ffoulke.



been previously mentioned, wove the Acts of the Apostles from Raphael's cartoons, which are on exhibition in the Victoria and Albert Museum in South Kensington, having been acquired for the tapestry works at Mortlake, England. The woven signature of Aelst is still to be seen in the lower corner of three of the tapestries in a form much modified by time and by generations of ignorant repairers. In coloring, the tapestries are superb and the borders are in a class by themselves. The richness in every figure, fruit and flower is carried to the height of the period. Many artists of this period worked in this style, among them Bernard Van Auly, under whose direction the Acts of the Apostles tapestries (cartoons by Raphael) were woven. The design is earlier in the panel than in that of the border. The quality of its coarser weave makes it superior to finer weaves of later dates, and the size of the figures takes one back into the fifteenth century.

### 25. Portrait Tapestry of Christ.

Height 32 inches, width 27 inches.

Loaned by Mr. Frank Gair Macomber.

An Italian Tapestry woven about 1500. The background is a beautiful blue upon which is a profile view of the bust of Christ. The inscription reads: True image of our Savior. In imitation of the cut Emerald Image made by order of Cæsar Tiberius II. Afterwards given by the Emperor of the Turks from the Treasury at Constantinople to Innocent VIII, the High Pontiff at Rome, to redeem his brother, a captive of the Christians.

### 26. Modern Portrait—Tapestry.

Loaned by Mr. Charles M. Ffoulke.

Copy of one of Rembrandt's heads in modern tapestry. This tapestry bust was woven for the Paris Exposition of 1899 and received a gold medal. It took a master-weaver one whole year



to weave it and it is said to be woven in 400 different tones and shades of color. Anyone can see that it lacks the decorative features of antique tapestries for it is nothing but a copy of an oil painting, which makes it of comparatively little value to connoisseurs. In fact it is an axiom among experts that the closer a tapestry resembles an oil painting the less its value.

### 27-28. Two Tapestry Cartoons.

Loaned by Mr. Charles M. Foulke.

These cartoons were painted for the Cathedral of Mantua, Italy, and there were originally 12 of them. It was the intention to have them interpreted into tapestries but so far as is known this intention was never carried into effect. They are particularly interesting because they are veritable models for tapestry weavers.

### 29-30. Two Modern Tapestries from Williamsbridge Ateliers.

Height 8 feet 10 inches, width 5 feet.

Made and Loaned by Wm. Baumgarten & Co.

These panels were made in the United States at the Williamsbridge Ateliers under the direction of William Baumgarten & Co. They were exhibited at the St. Louis Exposition and awarded the Grand Prize. They are an adaptation from the famous Gobelins designed by Boucher, now in the Louvre; made of all silk, the ground of crimson in damask effect, with flowers and figures in natural colors.

### 31. Miraculous Draught of Fishes.

Height 9 feet 6 inches, width 12 feet.

Loaned by *Mrs. Candace Wheeler*  
~~Dana Wheeler Kent~~

Modern Needle-woven Tapestry by Mrs. Candace Wheeler, an exact copy of the tapestry woven by Peter Van Aelst for Pope Leo X, after Raphael's cartoon.



## Tapestry and Textile Fragments Loaned by Boston Museum of Fine Arts.

### Exhibited in the Hemicycle.

- Frame 1.— 799 Egyptian (Coptic) Byzantine influence, 3d-7th century. Medallion of looped weaving in colored wools and natural-colored linen.
- 800 Egyptian (Coptic) Byzantine influence, 3d-7th century. Medallion and border of tapestry of linen and pink wool woven into plain linen.
- 802 Egyptian (Coptic) Byzantine influence, 3d-7th century. White, purple and brown wool, design of birds in octagons.
- 803 Egyptian (Coptic) Byzantine influence, 3d-7th century. Fragment of a band and medallion of tapestry of red and green wool and natural-colored linen woven into a plain linen fabric.
- 801 Egyptian (Coptic) Byzantine influence, 3d-7th century. Medallion of tapestry sewed onto a heavy linen cloth.
- Frame 2.— 5152 Egyptian (Coptic) Roman influence, 3d-7th century. Fragment of a linen garment with two bands of tapestry sewed on. Centaurs, fishermen in boats and on seats. Mermaid, cherub, figure with a halo; bright colors, blue, red, green, orange, yellow, and white.
- Frame 3.— 3005 Egyptian (Coptic) Byzantine influence, 3d-7th century. Fragment of a border, blue with dull red design.
- 3004 Egyptian (Coptic) Byzantine influence, 3d-7th century. Fragment of a border, blue ground with geometrical forms—in various colors.
- 3009 Egyptian (Coptic). Of later date than the other pieces. Fragment of a border—colors, red, green and yellow. Design of birds on the backs of hares.
- 3008 Egyptian (Coptic) Byzantine influence, 3d-7th century. Fragment of a yellow woolen tunic with design of square medallion woven in blue and white wool.
- 3006 Egyptian (Coptic) Byzantine influence, 3d-7th century. Yellow woolen fragment of borders with design of circles and diamonds inclosing crude faces and animals; colors, dark blue, red, yellow, green and white.



- Frame 4.— 3007 Egyptian (Coptic) Byzantine influence, 3d-7th century. Tapestry border of red, white and blue wool—crude animals and flowers, etc.
- 3059, 3057, 3058, 3056 Egyptian (Coptic) Roman influence, 1st-4th century. Tapestry weavings of natural-colored linen and wool, of blue or violet or purple red, probably dyed with indigo and Tyrian purple.
- 4895 Egyptian (Coptic) Roman influence, 1st-4th century. Tapestry Square medallion, part of the decoration of a tunic. Animals and figures holding what suggests a cello. Brown wool and linen.
- Frame 5.— 4896 Egyptian (Coptic) Roman influence 1st-4th century. Tapestry Fragment of a square medallion. Design of animals, figures and plants—linen and brown wool.
- 4897 Egyptian (Coptic) Roman influence, 1st-4th century. Tapestry. Figure of a man and of a woman. Natural-colored linen and purple wool.
- 4900 Egyptian (Coptic) Roman influence, 1st-4th century. Fragment of the decoration of a tunic of linen and purple wool, design of animals.
- 4899, 4898 Egyptian (Coptic) Roman influence, 1st-4th century. Fragments of tapestry of linen and purple wool.
- Frame 6.— 3024 Egyptian (Coptic) Roman influence, 1st-4th century. Fragment of a tunic. Loosely woven woolen cloth on which are sewed two strips of tapestry, which ran over the shoulders, and two circular medallions, one on each shoulder. Decorations like these were woven into the garments but as they outlasted the original garment they were cut out and used over again. The ornaments are woven of linen and wool in light tans, blues, greens, and browns.
- Frame 7.— 777 Egyptian (Coptic) Roman influence, 1st-4th century. Linen looped weaving and tapestry weaving. The design, which is of wool, is woven in violet, green, red, yellow, and orange.
- 776 Egyptian (Coptic) Roman influence, 1st-4th century. Tapestry weaving of linen and wool—animals, figures and baskets of fruit.
- Frame 8.— 78.88, 78.89, 78.90, 78.101 Peruvian of unknown date. Bands of tapestry used as decoration on garments.
- Frame 9.— 78.79 Peruvian weaving of cotton and wool of unknown date.
- Frame 10.— 78.73 Peruvian embroidery weaving of various colored wools, formerly sewed to a large piece of cotton cloth.
- 78.102 Peruvian, a string of bright colored tassels.
- Frame 11.— 415 Tapestry, the back for a chair, probably French of the 18th century.
- Frame 12.— 07.575 Fragment of a European tapestry.
- 07.573 Fragment of a European tapestry.



Frame 13.—5727, 5728, 07.571 Fragments of borders of Flemish tapestries of the 15th–16th centuries.

Frame 14.— 2012 Fragment of the border of a European tapestry of the 16th–17th century.

Frame 15.— 2993 Egyptian (Coptic) Byzantine influence, 3d–7th century. Tapestry. Two fragments of a pink woolen garment with bands and medallions woven in blue, white, green, pink, yellow, and purple.

Frame 16.— 3212, 3213, 3214 Egyptian (Coptic) Byzantine influence, 3d–7th century. Fragments of a linen garment with medallions and bands woven into it of tapestry, in brown, dull red and green.

Frame 17.— 3215 Egyptian (Coptic) Byzantine influence, 3d–7th century. A fragment of a linen garment with circular medallion and borders of tapestry woven in dull red, black and brown wool, and natural-colored linen.

Case A.—5215, 4865, 5217, 5216, 5219, 5222 Chinese silk tapestries, parts of garments. Designs of dragons, waves, clouds, mountains, bats, and flowers, etc.

3919, Chinese silk tapestry, design of a mountain and the sea, a dragon with the ball of fire, bats and clouds.

Case B.—5252, 06.2451 Khilims, two tapestries of Persian design and made either in northern Persia or just across the boundary.





ITALIAN VELVET.

Loaned by Boston Museum of Fine Arts.

**Textiles, Including Brocades, Embroideries, Damasks, Vel-  
vets, and Woven Fabrics, Loaned by the  
Museum of Fine Arts, Boston.**

*Exhibited in the Hemicycle.*

- Frame 18.—D 2357 Persian brocade.
- D 3527 Persian brocade.
- Frame 19.—D 3566 Spanish brocade.
- Frame 20.—D 2426 Embroidery, 17th century.
- D 668 Italian embroidery, 16th–17th century.
- D 2425 Embroidery, 17th century.
- D 2424 Spanish embroidery.
- Frame 21.—D 1462 Italian brocade, 16th–17th century.
- Frame] 22.—D 3398 French or Scotch imitation of Cashmere woven of cotton and  
wool.
- D 3399 French or Scotch imitation of Cashmere woven of cotton and  
wool.
- D 3395 Cashmere.



- Frame 23.—D 5209 Japanese brocade.  
           D 3613 Japanese brocade.
- Frame 24.—D 4839 Japanese brocade.  
           D 3604 Japanese brocade.
- Frame 25.—D 1655 Italian damask, 16th–17th century.
- Frame 26.—D 3408 Italian brocade.
- Frame 27.—D 1923 Persian brocade, palm-leaf pattern called also the cone or  
                   river loop.
- Frame 28.—D 3343 Italian brocade, 17th century.  
           D 3316 French brocade, 17th century.
- Frame 29.—D 4433 Oriental (?) embroidery.  
           D 4444 Spanish embroidery, 17th century.  
           D 4802 Embroidery, country unknown.
- Frame 30.—D 2556 French or Italian brocade, 18th century.
- Frame 31.—D 1323 Italian velvet, 16th–17th century.  
           D 1340 Italian velvet, 16th–17th century.  
           D 5353 Italian velvet, 16th–17th century.
- Frame 32.—D 1468 Italian damask, 17th–18th century.
- Frame 33.—D 1481 Italian damask, 16th–17th century.
- Frame 34.—D 1616 Italian damask, 16th–17th century.  
           D 1172 Italian damask, 16th–17th century.  
           D 2443 Italian damask, 16th–17th century.
- Frame 35.—D 1170 Italian damask, 16th–17th century.  
           D 1596 Italian damask, 16th–17th century.  
           D 1585 Italian damask, 16th–17th century.  
           D 1726 Italian damask, 16th–17th century.  
           D 1763 Italian damask, 16th–17th century.
- Frame 36.—D 3318 Italian brocade, 17th century.
- Frame 37.—D 3554 Spanish brocade, 17th century.
- Frame 38.—D 2000 Turkish weaving, a towel.
- Frame 39.—D 2122 Japanese damask.
- Frame 40.—D 3437 Persian brocade.  
           D 1925 Persian brocade.
- Frame 41.—D 1444 Italian brocade, 16th–17th century.
- Frame 42.—D 2004 Turkish weaving, end of a towel.  
           D 2001 Turkish weaving, end of a towel.
- Frame 43.—D 1442 Italian damask, 16th–17th century.
- Frame 44.—D 4775 Italian brocade, 17th century.
- Frame 45.—D 3304 Spanish brocade, 18th century.  
           D 3286 Spanish brocade, 17th century.
- Frame 46.—D 3300 Spanish brocade, late 17th century.  
           D 4771 Spanish brocade, late 17th century.
- Frame 47.—D 3565 Spanish brocade, 16th–17th century.
- Frame 48.—D 1025 Japanese brocade.  
           D 1945 Japanese brocade.  
           D 1024 Japanese brocade.



- Frame 49.—D 1027 Japanese brocade.  
           D 3574 Japanese brocade, design of stalks.
- Frame 50.—D 2956 Italian velvet, 18th century.  
           D 1329 Italian velvet, 15th–16th century.  
           D 1338 Italian velvet, 15th–16th century.  
           D 1384 Italian velvet, 15th–16th century.
- Frame 51.—D 1297 Italian velvet, 16th century.  
           D 1273 Italian velvet, 16th century.  
           D 1289 Italian velvet, 16th century.  
           D 5386 Italian velvet, 16th century.
- Frame 52.—D 2068 Japanese damask.
- Frame 53.—D 1211 Italian damask, 15th–16th century.  
           D 1770 Italian brocade, 16th–17th century.  
           D 1771 Italian brocade, 16th–17th century.  
           D 2454 Italian damask, 16th–17th century.
- Frame 54.—D 3461 Italian brocade.  
           D 1507 Italian brocade, 16th–17th century.  
           D 1691 Italian brocade, 16th–17th century.
- Frame 55.—D 1582 Italian brocade, 16th–17th century.  
           D 3557 Damask, country and date unknown.
- Frame 56.—D 1723 Italian damask, 16th–17th century.  
           D 1698 Italian damask, 16th–17th century.  
           D 3474 Italian brocade.
- Frame 57.—D 3245 Spanish brocade, 16th–17th century.
- Frame 58.—D 2933 Italian velvet, 16th century.  
           D 2944 Italian velvet, 16th century.
- Frame 59.—D 1475 Italian brocade, 16th–17th century.
- Frame 60.—D 1492 Italian damask, 16th–17th century.
- Frame 61.—D 1469 Italian damask, 16th–17th century.
- Frame 62.—D 1504 Cotton and wool, country and date unknown.  
           D 1403 Italian linen and wool, 16th–17th century.
- Frame 63.—D 1193 Italian brocade, 16th–17th century.  
           D 1147 Italian brocade, 16th–17th century.  
           D 3458 Italian damask, 16th–17th century.  
           D 3531 Spanish brocade, 15th century.  
           D 3366 Italian brocade, 16th–17th century.
- Frame 64.—D 1654 Italian brocade, 16th–17th century.  
           D 3500 Italian brocade, 16th–17th century.  
           D 1634 Italian brocade, 16th–17th century.
- Frame 65.—D 1222 Italian velvet, 15th–16th century.  
           D 3672 Italian velvet, 15th–16th century.  
           D 1244 Italian velvet, 15th–16th century.  
           D 1216 Italian velvet, 15th–16th century.
- Frame 66.—D 1467 Italian damask, 16th–17th century.
- Frame 67.—D 3321 Italian brocade, 17th century.
- Frame 68.—D 2488 Chinese embroidery.



- Frame 69.—D 3702 Italian damask, 16th century.  
           D 1701 Italian damask, 16th–17th century.  
           D 5545 Spanish, 15th–16th century.  
           D 3428 Italian damask, 16th–17th century.
- Frame 70.—D 4263, D 1034, D 4295, D 922, D 967. Japanese silk. The design of D 4295 is stenciled; in the other pieces the designs are woven in.
- Frame 71.—D 1488 Italian brocade, 16th–17th century.  
           D 1809 Italian brocade, 17th–18th century.
- Frame 72.—D 1783 Italian brocade, 17th–18th century.
- Frame 73.—D 1718 Italian brocade, 16th–17th century.  
           D 1719 Italian brocade, 16th–17th century.  
           D 1464 Italian brocade, 16th–17th century.
- Frame 74.—D 1570 Italian brocade, 16th–17th century.  
           D 3298 Italian brocade, 16th–17th century.  
           D 1633 Italian brocade, 16th–17th century.
- Frame 75.—D 1405 Italian linen and wool, 16th–17th century.  
           D 3384 Italian linen and wool, 16th–17th century.  
           D 1400 Italian linen and wool, 16th–17th century.
- Frame 76.—D 1499 Italian damask, 16th–17th century.
- Frame 77.—D 1479 Italian damask, 16th–17th century.
- Frame 78.—D 1496 Italian damask, 16th–17th century.
- Frame 79.—D 1466 Italian brocade, 16th–17th century.
- Frame 80.—D 1474 Italian brocade, 16th–17th century.  
           D 3376 Italian brocade, 16th century. Orphrey, portion of.  
           D 3462 Italian?
- Frame 81.—D 4853 Genoese velvet, 16th century.
- Frame 82.—D 1421 Italian brocade, silk and cotton, 16th–17th century.
- Frame 83.—D 3491 Italian brocade.  
           D 5474 Italian brocade, 16th–17th century.  
           D 476 Italian brocade, 16th–17th century.  
           D 3420 Italian brocade, 16th–17th century.
- Frame 84.—D 1942 Persian brocade.  
           D 3745 Persian velvet.
- Frame 85.—D 2432 Embroidery, country unknown.
- Frame 86.—D 3425 Italian brocade, 17th century.  
           D 3546 Italian brocade, 17th century.
- Frame 87.—D 1960 Japanese brocade.  
           D 4813 Japanese brocade.
- Frame 88.—D 1490 Italian damask, 16th–17th century.  
           D 1657 Italian brocade, 16th–17th century.
- Frame 89.—D 5310 Cashmere.  
           D 5309 Cashmere.
- Frame 90.—D 3942 Persian brocade.  
           D 1936 Persian brocade.
- Frame 91.—D 4776 Portugese brocade.



- Frame 92.—D 392 Japanese brocade.  
                   D 394 Japanese silk, design stenciled.
- Frame 93.—D 1949 Japanese brocade.  
                   D 401 Japanese brocade.  
                   D 1948 Japanese brocade.
- Frame 94.—D 4431 Turkish, a fragment of a towel.  
                   D 4432 Turkish embroidery, end of a towel.
- Frame 95.—D 1505 Italian brocade, 16th–17th century.
- Frame 96.—D 1447 Italian damask, 16th–17th century.
- Frame 97.—D 2963 Italian towel, 16th–17th century. White linen with design woven in blue cotton. Called of Perugia by many of the Italians.
- Frame 98.—D 5270 Japanese brocade, with the emperor's crest.
- Frame 99.—D 4821 Persian brocade.
- Frame 100.—D 1441 Italian brocade, 16th–17th century.
- Frame 101.—D 3319 French? brocade, 18th century.  
                   D 2406 French? brocade, 18th century.
- Frame 102.—D 4852 Persian brocade.
- Frame 103.—D 5194 Spanish brocade, 18th century.  
                   D 5195 Spanish brocade, 18th century.
- Frame 104.—D 3414 Italian brocade, 16th–17th century.  
                   D 1160 Italian damask, 15th–16th century.  
                   D 2474 Italian damask, 16th–17th century.
- Frame 105.—D 1471 Italian damask, silk and linen, 16th–17th century.
- Frame 106.—D 4430 Turkish weaving, a towel.
- Frame 107.—D 1791 Italian brocade, 17th–18th century.
- Frame 108.—D 3392 Cashmere.
- Frame 109.—D 2429a Italian embroidery, 16th century. Cloth of gold applied to red velvet.  
                   D 2428a, b, c, d, e. Italian embroidery on red velvet, gold thread couched with colored silks. 16th century.
- Frame 110.—D 1465 Italian brocade, 16th–17th century.
- Case A.—Unmounted.— 5517a Cashmere.  
                               D 5515a Cashmere shawl.  
                               5514a Cashmere shawl.



## Embroideries, Tapestries, and Brocades Exhibited in the Hemicycle.

Loaned by Mrs. Hamilton Wright.

- 101 Strip Chinese silk tapestry.

Loaned by Miss E. R. Sridmore.

- 102 Square of Karori brocade, formerly no dance costume.  
103 Square of Karori brocade, formerly no dance costume.  
104 Long strips of Karori brocade, formerly no dance costume.  
105 Square of embroidery showing all symbols of long life and good luck, formerly a lady's festival dress.  
106 Red velvet obi (woman's sash).  
107 Black satin obi—gold lattice embroidery.  
108 Black satin obi—gold lattice and dragon embroidery.  
109 Black satin obi—floral motifs in gold.  
110 Fragment of green velvet obi.  
111 Red triangle for front of image shelf or temple table.  
112 Gold triangle for front of image shelf or temple table.  
113 Green triangle for front of image shelf or temple table.  
114 Kesa or priest cloak—blue yesso nishiki.  
115 Kesa or priest cloak—gray yesso nishiki.  
116 Small Kesa—inland sea pattern.  
117 Embroidered picture Fujiyama and Nuo-no-Matsubara.  
118 Fukusa or gift covering, in design of gold noshi or ceremonial gift knot.  
119 Fukusa—Drum in the Temple of the God of War beside which, during the long peace the hen has raised her brood.  
120 Fukusa—Box of cards, for game of 100 poems.  
121 Fukusa—Books and icho leaves.  
122 Fukusa—Court fans.  
123 Fukusa—Jurojiu, the God of Learning and Literature.  
124 Fukusa—Kotobuki, the character for long life and good luck and golden stocks.  
125 Fukusa—Ebisu, Jurojiu and Hotei, Gods of Riches, Learning and Abundance.  
126 Fukusa—Chinese boys leading White Elephant of Buddha.  
127 Fukusa—Dancing Shoji around a sake jar who have drunk sake until their hair has turned red.  
128 Fukusa—Takara bune, the good-luck ship, which brings all its riches to him who dreams of it on New Year's eve.



- 129 Fukusa—Kotobuki (character for long life and good luck) and chrysanthemums which are symbols of long life.
- 130 Fukusa—the Ascending Dragon passing over Fujiyama typifying success in life and perseverance which overcomes obstacles; artists' signature in red in left corner.
- 131 Cap band, peasant's wedding costume.
- 132 Embroidered ikon.
- 133 Curtain, conventional flower border.
- 134 Sedan chair cover.
- 135 Embroidered picture (scroll).
- 136 Yellow brocade uniform coat worn by palace officials at New Year's ceremonies, Peking.
- 137 White satin coat or woman's jacket, medallion border.
- 138 Official's uniform coat.
- 139 Manchu lady's long outer coat.
- 140 Table cover.
- 141 Dress worn by dancer at an autumn festival at Emperor's Court, Kioto. Poems to the maple leaf and chrysanthemum appear in silver characters on upper parts of dress.
- 142 Hanging—Hungarian Point.  
Loaned by Miss Olive Risley Seward.
- 143 Two pieces of Spanish ecclesiastical embroidery.  
Loaned by Mr. Marvin F. Scaife.

Cases:

- 144 Greek embroidered dress.  
Loaned by Mrs. George D. Barron.
- 145 Persian shawl—duplicate owned by the late Queen Victoria.  
Loaned by Mrs. Truman Abbe.
- 146 Fragment Persian shawl.  
Loaned by Miss Jennie Small.
- 147 Table cover—exact reproduction of oldest piece of embroidery in the Munich Museum.  
Loaned by Mrs. Charles W. Richardson.
- 148 Textile—pineapple thread, embroidered in Manila before 1842.  
Loaned by Mrs. Frederick Schley.
- 149 Bag—Japanese brocade showing design of battleships and torpedo-boats.  
Loaned by Mrs. George Dewey.





A BEAUTIFUL SAMPLER.

Loaned by A. W. Drake.

### Samplers Exhibited in the Hemicycle.

Loaned by Mr. A. W. Drake.

- 1 (See full description.) Needlework copy of Landseer's picture of Cromwell's soldiers.
- 2 American sampler worked by Ann Seaman. No date.
- 3 American sampler. "In memory of Mary E. Baldwin." 1824.
- 4 American sampler worked by Sarah Ann Lamborn. 1833.
- 5 Very interesting American sampler showing Solomon's Temple. 1836.
- 6 American sampler worked by Elizabeth Mott. No date.
- 7 Very elaborate and interesting American sampler, with record of Lamborn family. 1827.
- 8 English sampler dated 1772. Initials in wreaths, V. E. P. and H. T. S. Colors wonderfully fresh.
- 9 English sampler dated 1798. Three wreaths with initials.
- 10 American sampler showing Pierson family record. Dated 1812.
- 11 Curious worsted-work picture of full-rigged ship. No date.



- 12 American sampler with interesting basket of flowers. Worked by Sarah Ann Meeker. 1831.
- 13 Early English needlework picture. Girl with distaff.
- 14 Interesting old English sampler. Dated 1715. Figures at each side worked in Kensington stitch.
- 15 Early English needlework picture in silk. Landscape—Hunter and dog.
- 16 English sampler worked by Margaret Kerlin. 1801.
- 17 Early American sampler. Willow and mortuary urn, lettering, etc. No date.
- 18 Early American sampler. House, trees and lawn with sheep. Worked by Mary Robins. No date.
- 19 American sampler dated 1824. Worked by Hannah Ann Pryer, aged Five.
- 20 English sampler dated 1810. Worked by Margaret Porter.
- 21 Very interesting sampler, showing unusual groups of Biblical figures. Dated 1806.
- 22 Sampler worked by Edna Ann Thackrey. Dated 1822.
- 23 Interesting American sampler with house, trees, flowers, birds and animals. Dated 1827.
- 24 Sampler worked by Ann Rogers, Evesham School, 1813. Interesting cypress and willow trees.
- 25 English sampler with figures. Elizabeth Easton, 1795.
- 26 American sampler on very coarse canvas. Interesting basket of flowers. 1833.
- 27 American sampler. Worked by Hannah E. Moore. 1822. House, trees, and animals.
- 28 Very interesting English sampler dated 1715. Canvas nearly covered with figures, flowers and animals.
- 29 Early American sampler worked by Ann Seaman. No date.
- 30 American sampler worked by Clarissa Putnam. 1829.
- 31 Early English needlework picture, tapestry stitch. Landscape—shepherd and shepherdess and sheep.
- 32 English sampler. Interesting cathedral and trees. No date.
- 33 Curious worsted-work picture of H. M. S. Orestes. Dated 1840. Probably worked by sailor.
- 34 American sampler worked by Elizabeth Ward. 1822.
- 35 Sampler from Mexico dated 1797. This sampler is framed so as to show the back, which is quite as perfect as the face.
- 36 American sampler worked by Anna M. Peake. 1819.
- 37 Danish sampler dated 1776.
- 38 American sampler worked by Eloisa Haven, 1804. Unusual tone.
- 39 Curious sampler worked crudely on coarse canvas. Susan Vausciver. No date.
- 40 Early American sampler with border and basket of flowers. Worked by Matilda Youle. No date.
- 41 American sampler with effective border of roses, worked by Elizabeth Bonsonbury. 1835.
- 42 Mexican sampler dated 1774.
- 43 English or American sampler dated 1766. Wreath in center with initials I. B. G. C. B. P.



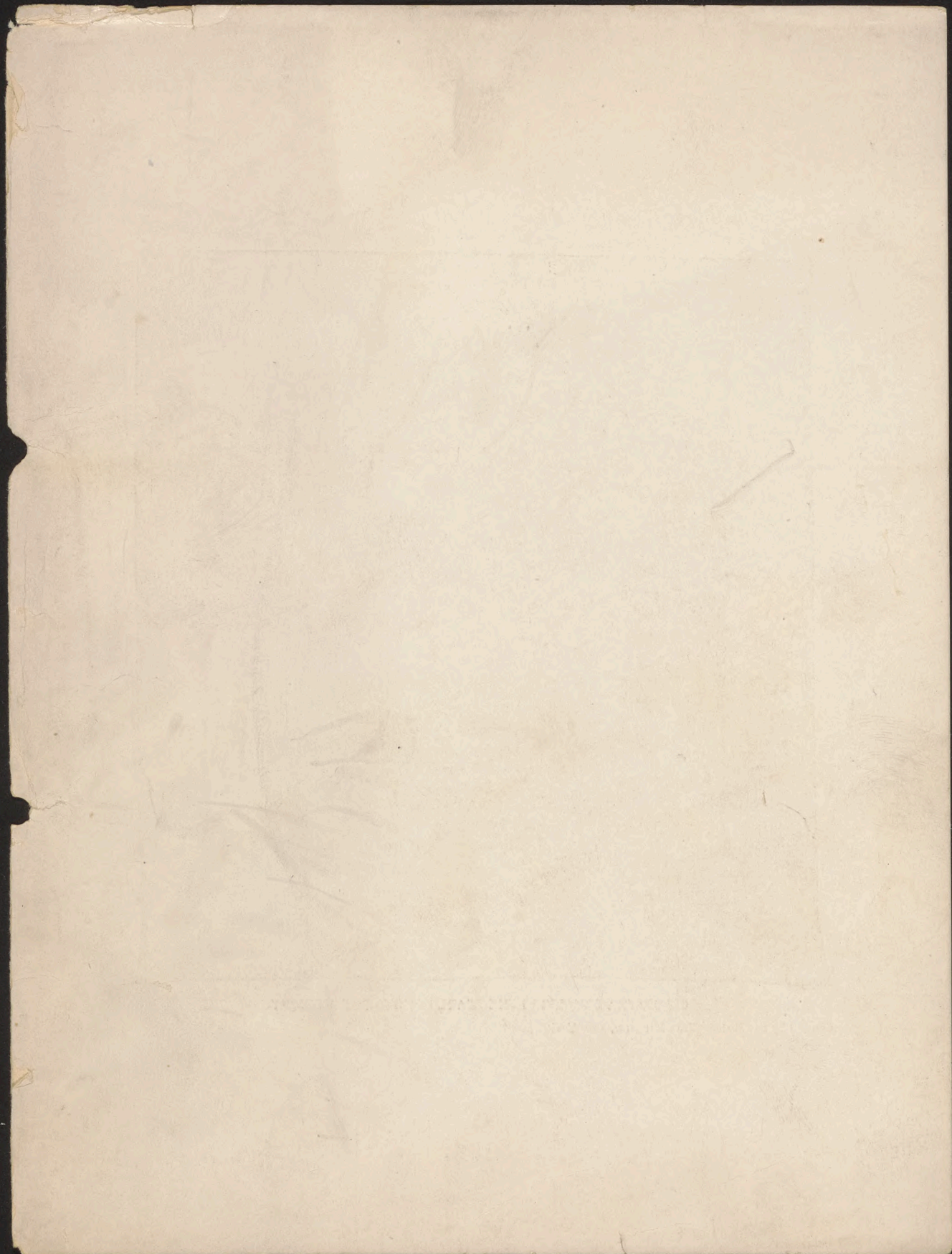
- 44 English or American sampler, 1797. Two baskets, two wreaths with birds, two houses, etc.
- 45 Sampler worked by Esther McNinney. 1831.
- 46 English sampler by Mary Johnson. Dated 1767.
- 47 English sampler, map of England and Wales. Letters worked in human hair. No date.
- 48 English sampler worked by Margaret Barker. No date. Stanza from [national hymn.
- 49 English sampler from Oxford, dated 1824. Arabella Sharp. Designs beautifully spaced and arranged.
- 50 Spanish-Mexican sampler dated 1836. Unusual figures and arrangement.
- 51 English sampler worked by Hannah Mason, 1822. Verse from Cowper.
- 52 Sampler showing various and elaborate stitches.
- 53 American sampler. Strawberry border and basket of berries. Worked by Mary Ann Drake, 1831.
- 54 Norwegian sampler showing remarkable variety of darning stitches. Caroline Magrude Nielson. 1826.
- 55 American sampler by Abigail Ridgway, 1795. Very unusual in color and arrangement.
- 56 American sampler with willows, mortuary urn and memorial vase. Mary Louisa Van Saun. 1841.
- 57 American sampler by Mary Dusenbury, 1802. Curious figures of Adam and Eve with tree and serpent.
- 58 English sampler by Sarah Lowe, Tunstall School. 1829.
- 59 Dutch sampler from Amsterdam. 1791-2.
- 60 American sampler dated 1804. Curiously and crudely worked on coarse canvas.
- 61 Mexican sampler. Showing crucifixion, alphabet and various borders.
- 62 Mexican sampler dated 1757. Crucifixion. Caleb and Joshua. Alphabet and borders.
- 63 Dutch sampler from Amsterdam, dated 1789. Cherubs holding wreath in center. Figures of Caleb and Joshua above date.
- 64 Dutch sampler dated 1809. Cherubs in center holding wreath with date.
- 65 American sampler by Eliza Baldwin. 1782.



### Laces Loaned by

Mrs. Charles H. Ackert, Mrs. George D. Barron, Mrs. Charles J. Bell, Mrs. Rober-  
deau Buchanan, Mrs. H. B. Coolidge, Miss Helen Coolidge, Mrs. Thomas Chatard, Mrs.  
W. P. Eno, Mrs. John O. Evans, Miss Nannie Mercer Forbes, Mrs. R. R. Hitt, Miss  
M. P. Higgins, Mrs. R. R. Hoes, Mrs. Gardiner G. Hubbard, Miss Lucy G. Herndon,  
Mrs. Elizabeth Laird Hilleary, Mrs. Nannie Trapneil Hilleary, Mrs. Julian James,  
Mrs. J. B. Kendall, Mrs. A. Lisner, Mrs. John A. Logan, Mrs. Medora Little, Mrs.  
Frederick B. McGuire, Mrs. Jenesse Miller, Mrs. G. W. McLanahan, Mrs. Thomas  
Nelson Page, Miss C. Quay, Mrs. Charles M. Richardson, Mrs. Shelby Shackelford,  
Mrs. Frederick Schley, Miss Olive Risley Seward, Mrs. Taylor, Mrs. J. E. Thropp, Mr.  
William Francis Tucker, Mrs. Fremont Smith, Miss Williams, Miss Myddleton Wood-  
ville, Miss Wilcox, *Mrs. Helene*









CLEOPATRA DISSOLVING THE PEARL IN HONOR OF ANTHONY.

Loaned by the Metropolitan Museum, New York.



